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THE GRAND DRAMATIC ROMANCE

of
Blue-Beard
or
Female Curiosity.

As now performing at the Theatre Royal

DRURY LANE

With unbounded Applause.

the words by

GEORGE COLEMAN the Younger ESQ^r

the Music Composed & Selected

by

Michael Kelly.



OVERTURE

Largo.

The Largo section consists of four systems of music. The first system is a grand staff with a treble and bass clef, featuring a melody in the treble and a supporting line in the bass, with dynamic markings *p* and *sf*. The second system continues the melody and accompaniment, with dynamic markings *f* and *p*. The third system shows a more complex texture with rapid sixteenth-note passages in the treble and a steady bass line, marked with *f*. The fourth system concludes the Largo section with a final cadence, marked with *p* and *f*.

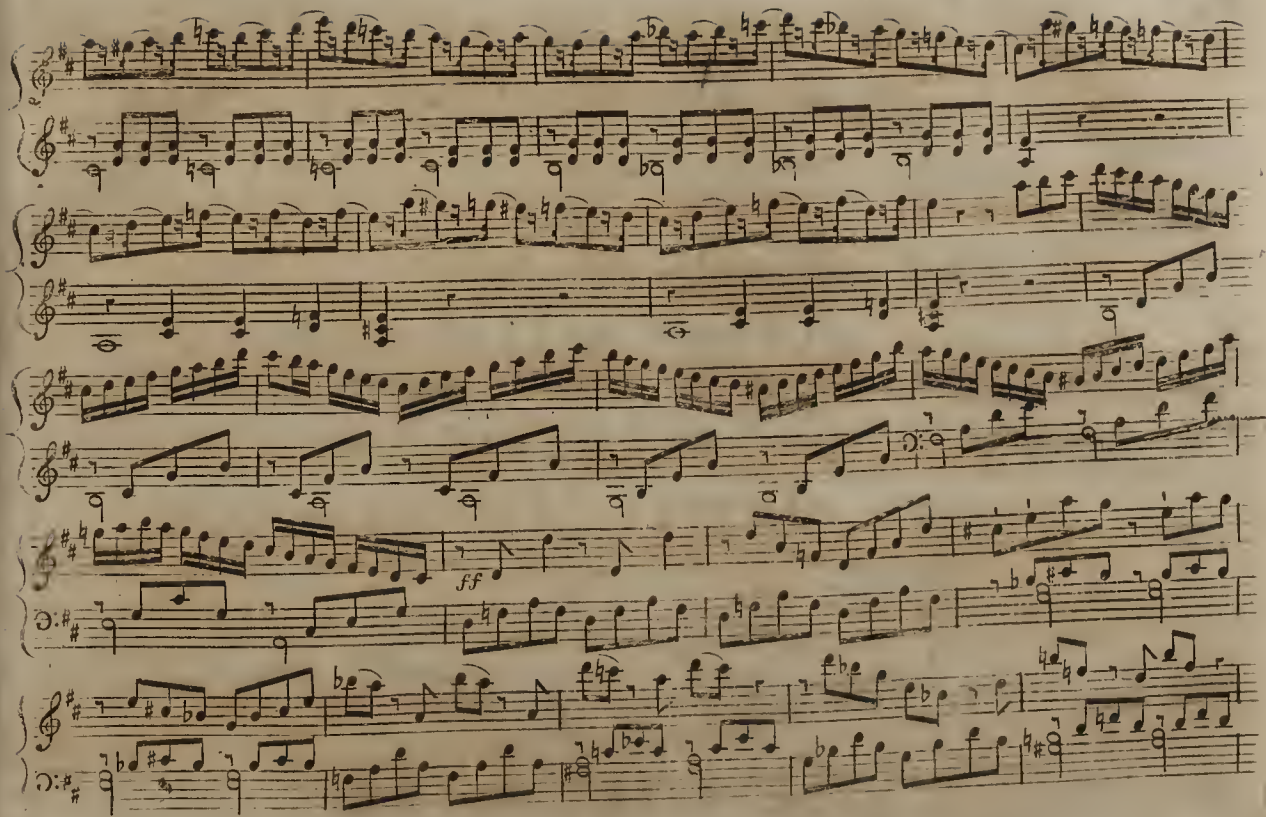
All.^o Maestoso.

The All.^o Maestoso section consists of two systems of music. The first system is a grand staff with a treble and bass clef, featuring a melody in the treble and a supporting line in the bass, with a dynamic marking of *ff*. The second system continues the melody and accompaniment, with a dynamic marking of *f*.

8 loco. 8 ad lib: loco. 5

The image shows a handwritten musical score for piano, consisting of five systems of two staves each. The music is written in G major (one sharp) and 3/4 time. The first system is marked '8 loco.' and '8 ad lib:'. The second system is marked 'loco.' and '5'. The notation includes various rhythmic values, accidentals, and phrasing slurs.

A handwritten musical score on six systems of grand staves (treble and bass clef). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The first system has a measure number '8' above it. The third system includes the word 'loco' above the treble staff. The handwriting is in dark ink on aged, slightly yellowed paper.



A handwritten musical score on five systems of grand staves (treble and bass clef). The music is written in a key with two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and dynamic markings such as *sf* (sforzando). The first system features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melodic development in the treble. The third system shows a more complex texture with many beamed notes in both staves. The fourth system features a prominent *sf* marking in the bass staff. The fifth system concludes with a final melodic flourish in the treble and a sustained bass line.

This image shows a page of handwritten musical notation, numbered 7 in the top right corner. The page contains five systems of music, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation is written in dark ink on aged, slightly yellowed paper. The first system features a rapid, continuous sixteenth-note melody in the treble, while the bass provides a steady accompaniment of eighth notes. The second system continues this pattern with some melodic variation. The third system introduces more complex rhythmic patterns, including triplets and sixteenth-note runs. The fourth system shows a change in texture, with the treble part becoming more melodic and the bass part providing a harmonic foundation. The fifth system concludes the page with a final melodic phrase in the treble and a sustained bass line. The handwriting is clear and consistent throughout the piece.

DUETT.

MR Kelly and MRS Crouch.

Kelly

Soprano

Alto

Piano
Forte

Larghetto

Twilight glimmers o'er the

*pf**p*

Peep Fa-ti-ma Fa-ti-ma wak' Rthou dear Grey ey d morn be-gins to peep Fa-ti-ma Fa-ti-ma Selim's here

here are true love chords at-tack-ing to your Window lift lift

Poc: *f*

Poc: *f*

Dearest Dear-est I've been watching fee O fee the Silk - - en twist down down down down down down

Dearest Se-lim I've been watching yes I fee the Silk - - en twist down the

p *f* *f*

pit a pat pit a pat haft thee dear

Lad-der gent-ly trip pit a pat pit a pat haft thee dear Oh I fear my foot will slip

p *f*

First system of a musical score in D major (two sharps). It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics for the first system are:

Fa-ti-ma do not fear pit a pat pit a pat pit a pat pit a pat pit a

well Zelim pit a pat pit a pat pit a pat pit a pat pit a

Second system of the musical score, continuing the vocal and piano parts. The lyrics for this system are:

pat pit pat pit pat

pat pit pat pit pat

QUARTETTO

M^r. Kelly. Suett. M^{rs}. Crouch and Miss Decamp

Kelly

M. KELLY

Voce

Con Spirito

Ruthless Rob-ber Robber dread my force A

Piano

Forte

Soldier's fa-bre hangs o'er thee Robber dread my force thou soon shalt fall a headless corse thou

soon shalt fall a headless corse who now wouldst tear my love from me

Ruthless Robber

Cris.

dread my force A Soldier's sabre hangs o'er thee thou soon shall fall a head-less corpse thou soon shall fall a

head less corpse who now wouldst tear my love from me who now wouldst

tear my love from me.

Volti

MF SLETT.

How pret-ti-ly now he rails

but tis'nt so ea-fi-ly done as said to

And te

fmite a Ba shaw and to cut off the head of a Man who has got three Tails

Mrs CROUCH

Turn turn my Fa-ther turn thee

Piauti

p

Fagotti

hi - ther a Daugh - - ter would thy pi - - ty move

MRS CROUCH

why doom the op - - ning Rose to wither why blight the

MISS DECAUP

why doom the op - - ning Rose to wither why blight the

ear - - ly bud of love the ear-ly bud of love.

ear - - ly bud of love the ear-ly bud of love.

Poco: f

Siegno Subito

MR. CROUCH.

MISS D'CAMPE.

MR. KELLY.

MR. SUETT.

Piano
Forte

p

Hear me hear me hear me hear me can you now our fruit re - - fuse hear O

Hear me hear me hear me hear me can you now our fruit re - - fuse hear O

Hear me hear me hear me hear me can you now our fruit re - - fuse hear O

I'll not hear thee tis a fil - ly Daughter fues I'll not

Andante

f

hear me O hear me O hear me tis a wretched Daughter fues a Daughter

hear me O hear me O hear me tis a wretched Daughter fues a Daughter

hear me O hear me O hear me tis a wretched Daughter fues a Daughter

hear thee tis a fil - ly Daughter fues tis a filly Daughter fues a filly Daughter

Allegro

Oh how trying Oh how vexing are the fears which Daughters prove Oh how vexing are the fears which Daughters

Oh how trying Oh how vexing are the fears which Daughters prove *Unis*

Oh how trying Oh how vexing are the fears which Lovers prove Oh how vexing are the fears which Daughters

Oh how teasing Oh how vexing are the fears which Fathers prove are the fears that Fathers Fathers prove Oh how

Allegro

prove how dif-freſſing are the fears that Daughters prove *Piu moto*

how dif-freſſing how per-plexing are the

how dif-freſſing how per-plexing are the

prove how dif-freſſing are the fears that Daughters prove how dif-freſſing how per-plexing are the

vexing how vexing are the fears that Fathers Fathers prove are the fears that Fathers prove are the

Piu moto

care's that wait on love that wait on love that wait on love that wait on love that wait on love

care's that wait on love that wait on love that wait on love that wait on love that wait on love

care's that wait on love that wait on love that wait on love that wait on love that wait on love

fears that Fa-thers prove that Fa-thers prove that Fa-thers prove that Fa-thers prove that Fa-thers prove

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They contain the lyrics "care's that wait on love that wait on love that wait on love that wait on love that wait on love". The fourth staff is a piano accompaniment with a treble clef, one sharp, and block chords, with the lyrics "fears that Fa-thers prove that Fa-thers prove that Fa-thers prove that Fa-thers prove that Fa-thers prove". The fifth staff is a piano accompaniment with a bass clef, one sharp, and a continuous eighth-note bass line.

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They are mostly empty, indicating a rest for the vocalists. The fourth staff is a piano accompaniment with a treble clef, one sharp, and block chords. The fifth staff is a piano accompaniment with a bass clef, one sharp, and a continuous eighth-note bass line. The system concludes with double bar lines and repeat signs on the vocal staves.

20

MARCH

Piano
Forte

Maestoso

Kelly

The musical score is written for a piano and forte ensemble. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a time signature of 2/4. The tempo is marked 'Maestoso'. The score is divided into five systems, each with a treble and bass staff. The first system is marked 'Piano Forte' and 'Maestoso'. The second system is marked 'p' (piano). The third system is marked 'sf' (sforzando). The fourth system is marked 'pp' (pianissimo). The score concludes with a double bar line and repeat signs.

Handwritten musical score on page 21, featuring six systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and dynamic markings. The first system begins with a forte (*f*) marking in the treble staff and a piano (*pp*) marking in the bass staff. The second system ends with a forte (*f*) marking in the bass staff. The third system ends with a fortissimo (*ff*) marking in the bass staff. The score concludes with a double bar line at the end of the sixth system.

Chorus

Canto e
Alto

Mark his approach with Thunder

strike on the trembling Spheres with mark his approach with Thunder

Tenore

Mark his approach with Thunder

strike on the trembling Spheres with mark his approach with Thunder

Basso

Mark his approach with Thunder

strike on the trembling Spheres with mark his approach with Thunder

Piano
Forte

All: Spiritoso

strike on the tremblin spheres with martial Crash the Cym-bals clash with mar-tial crash the Cymbals clash

strike on the tremblin spheres with mar-tial Crash the Cym-bals clash with mar-tial crash the Cymbals clash

strike on the tremblin spheres with mar-tial Crash the Cym-bals clash with mar-tial crash the Cymbals clash

'tis the Bashaw ap - - pears 'tis the Bashaw ap - pears War in his Eye-balls gliftens Slave of his Life is

'tis the Bashaw ap - - pears 'tis the Bashaw ap - pears War in his Eye-balls gliftens Slave of his Life is

'tis the Bashaw ap - - pears 'tis the Bashaw ap - pears War in his Eye-balls gliftens Slave of his Life is

ff

Law War in his Eye balls gliftens Slave of his Life is Law

Law War in his Eye balls gliftens Slave of his Life is Law

Law War in his Eye-balls gliftens Slave of his Life is Law

our life and death hang on his breath our life and death hang on his breath hail to the great Bashaw

our life and death hang on his breath our life and death hang on his breath hail to the great Bashaw

our life and death hang on his breath our life and death hang on his breath hail to the great Bashaw

hail to the great Bashaw our life and death hang on his breath Our life and death hang on his breath

hail to the great Bashaw our life and death hang on his breath Our life and death hang on his breath

hail to the great Bashaw our life and death hang on his breath Our life and death hang on his breath

health to the great Bashaw our life and death hang on his breath health to the great Bashaw health to the great Ba -

health to the great Ba - shaw our life and death hang on his breath health to the great Bashaw health to the great Ba -

health to the great Ba - shaw our life and death hang on his breath health to the great Bashaw health to the great Ba -

- - shaw health to the great Ba - - shaw.

- - shaw health to the great Ba - - shaw.

- - shaw health to the great Ba - - shaw.

Chorus

Canto e Alto

Tenore

Basso

Piano Forte

f

Andante

The Car fee as the Bride at - ten - ding

The Car fee as the Bride at - ten - ding

The Car fee as the Bride at - ten - ding

Ecco shall now the Chant prolong the Chant pro - long torn with the

Ecco shall now the Chant prolong the Chant pro - long torn with the

Ecco shall now the Chant prolong the Chant pro - long torn with the

ff

ff

lafting Turkish Song while the Star of the World is as - - - cen - - - ding

lafting Turkish Song while the Star of the World is as - - - cen - - - ding

lafting Turkish Song while the Star of the World is as - - - cen - - - ding

while the Star of the World is as - - - cen - - - ding - ding

while the Star of the World is as - - - cen - - - ding - ding

while the Star of the World is as - - - cen - - - ding - ding Hark to the

ff

Volte Sub.

Come comrades come,

Come comrades come,

Time will not brock de - - lay - -

Come comrades come,

Come comrades come,

Time will not brock de - - lay - -

drum,

Hark to the drum,

Time will not brock de - - lay - -

*ff**sf**sf**sf**sf**p*

Solo

ing.

See she resists, her struggles note,

O give me him on whom she doats,

Solo

ing.

See she resists, her struggles note,

O give me him on whom I doat,

Solo

ing.

See she resists, her struggles note,

O give me her on whom I doat,

*ff**p*

Chorus

Chorus

mf
Sabers are gleaming round the throat gleaming around the throat a-round the throat of

mf
Sabers are gleaming round the throat gleaming around the throat a-round the throat of

Chorus
round the throat gleaming around the throat a-round the throat

f *f* *f*

Beauty dif-o-bey-ing of Beauty dif-o-bey-ing.

Beauty dif-o-bey-ing of Beauty dif-o-bey-ing.

Beauty dif-o-bey-ing Beauty dif-o-bey-ing.

DUETT.

M^r. Bannister and M^{rs}. Bland

Kelly

Voce

Piano
Forte

HE

Yes Beda

Grazioso

SHE

thus Be-da when I me lan choly grow this finking heart tinkling foon can drive a - - way When hear-ing

founds chearing then we bligthe and Jolly grow how do you while to you Shacca-bac I play Tink tink a

tink a tink the sweet Guitar shall cheer you, Clink clink a clink a clink so gaily let us sing:

Tink tink a tink a tink a pleasure 'tis to hear you, While neatly you so sweetly sweetly touch the string.

Tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a gaily let us sing.

Tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a gaily let us sing.

Once fighting sick dying sorrow hanging over me faint weary

He SHE
fad dreary on the ground I Lay There moaning deep groaning Peda did discover me Strains Soothing care Smoothing

I began to play Tink tink a tink a tink the Sweet Guitar did cheer you clink clink a clink a clink to gaily did I

Hi

Sing tink tink a tink a tink a pleasure 'tis to hear you while neatly you so Sweetly Sweetly touch the String

The first system of the musical score is written in G major (one sharp) and 2/4 time. It consists of three staves. The top staff is a vocal line with a treble clef, starting with a 'Hi' and followed by the lyrics 'Sing tink tink a tink a tink a pleasure 'tis to hear you while neatly you so Sweetly Sweetly touch the String'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a tink tink a gaily let us

tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a tink tink a gaily let us

The second system continues the musical piece. It also consists of three staves. The vocal line (top staff) repeats the lyrics 'tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a tink tink a gaily let us'. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern. The system ends with a double bar line.

Sing

Sing

The third system concludes the piece. It consists of three staves. The top staff is a vocal line with a treble clef, starting with the word 'Sing'. The middle staff is also a vocal line with a treble clef, also starting with 'Sing'. The bottom staff is the piano accompaniment in bass clef. The system ends with a double bar line.

Voce

Piano
Forte

Andante

His Sparkling Eyes were dark as jet

hica - chica chi - ca cho can I my comely Turk forget O never ne...

no did he not watch till night did fall and Sail in Silence O'er the Sea did

he not climb the Garden wall to talk fo loving-ly to me His Sparkling Eyes were

hlack as jet chica chica chi-ca cho can I my comely Turk for-get

Oh never never never no his lips were of the Co-ral hue his teeth of Iv-o-ry fo-

white but he was hurried from my view - who gave to me so much de-

- light and why shou'd tender Lovers part ah why shou'd Fathers cru-el be why

bid me banish from my heart a heart so full of love for me his Sparkling Eyes were

f *p*

dark as jet chica chica chi-ca cho can I my comely Turk for-get Oh

f *p*

never never never no

f

Mrs Crouch

Kelly

Piano
Forte

Andante

*p**f*

When pen-five I thought of my Love the Moon on the Moun-tains was bright and

Phi-lo-mel down in the Grove broke sweetly the si-lence of Night

with that the tear drop would flow but felt too much an-guish to weep

warm with the weight of my woe I sunk on my pil-low to sleep to

Poco f *p*

sleep to sleep I sunk on my pil-low to sleep.

f *f* *p*

f

2

'Twas thoughts that my Love, as I lay,
 His ringlets all clotted with gore,
 In the palenefs of Death, feem'd to fay,
 Alas! we muft never meet more!

Yes, yes, my belov'd we muft part
 The Steel of my Rival was true;
 The Affaſin has ſtruck on that heart,
 Which beat with ſuch fervour for you.

Voce

Piano
Forte

Some Husbands will af-ter a Con-gugal strife kiss forgive weep and fall on the neck of his

Wife but A-bo-meliques Wife at his conduct may dread when he fall on her neck 'tis to cut off her head when he falls on her neck 'tis to cut off her head

2
How many there are when a Wife plays the fool
Who argue the point with her calmly and cool
The Bashaw who don't relish debates of this sort
Cuts the Woman as well as the argumet short
Cuts the Woman &c

3
But whatever her errors 'tis mighty unfair
To cut off her head just as if 'twere all hair
For this truth is maintain'd by Philosophers still
That the hair grows again but the head never will
That the hair &c

4
And among all the basest he is the most base
Who can View, then demolish a Womans sweet face
Her smiles might the malice of Devils disarm
And the Devil take him who would offer her harm
And the Devil &c

Largo

p sf p

sf sf sf sf

sf p sf

p sf p

sf sf sf sf

Siegu

Allegro

Handwritten musical score for a piece in D major, 3/4 time, marked Allegro. The score consists of five systems of two staves each. The notation includes various dynamics (*pp*, *ff*, *sf*, *p*), articulation marks (accents), and phrasing slurs. The piece concludes with a double bar line in the final system.

Chorus

Trebles

Alto

Tenors

Bass

Piano
Fert.Chord. *f*

Low - - ly we bend in Duty

Low - - ly we bend in Duty

Low - - ly we bend in Duty

Low - - ly we bend in Duty

Queen of our peace - - ful Bowers

Queen of our peaceful Bowers Queen of our peaceful

Queen of our peace - - ful Bowers

Queen of our peaceful Bowers Queen of our peaceful

Queen of our peace - - ful Bowers

Queen of our peaceful Bowers Queen of our peaceful

Queen of our peace - - ful Bowers

Queen of our peaceful Bowers Queen of our peaceful

Bowers

We bow to the foot-steps of

Bowers We bow to the foot-steps of Beau-ty We bow to the foot-steps of

Bowers We bow to the foot-steps of Beau-ty We bow to the foot-steps of

Bowers

p *mf* *p* *mf* *p*

Beau-ty And strew her path with flow'rs we bow to the foot-steps of

Beau-ty And strew her path with flow'rs we bow to the foot-steps of

Beau-ty We bow to the foot-steps of

And strew her path with flow'rs we bow to the foot-steps of

mf *p* *mf* *p*

beau-ty and strew her path with flow-ers we bow to the footsteps of beau-ty and

beau-ty and strew her path with flow-ers we bow to the footsteps of beau-ty and

beau-ty and strew her path with flow-ers we bow to the footsteps of beau-ty and

beau-ty and strew her path with flow-ers we bow to the footsteps of beau-ty and

beau-ty and strew her path with flow-ers we bow to the footsteps of beau-ty and

mf p mf mf mf rf f

strew her path with flow'rs and strew her path with flow'rs Them Lok Flute is blowing

strew her path with flow'rs and strew her path with flow'rs Bounce goes the Tam-bou-

strew her path with flow'rs and strew her path with flow'rs Bounce goes the Tam-bou-

strew her path with flow'rs and strew her path with flow'rs Bounce goes the Tam-bou-

strew her path with flow'rs and strew her path with flow'rs Bounce goes the Tam-bou-

f

Queen, to wel-come beau-ty's Queen. to wel-come beau-ty's Queen. to

Queen, to wel-come beau-ty's Queen. to wel-come beau-ty's Queen. to

to wel-come beau-ty's Queen. to wel-come beau-ty's Queen. to

to wel-come beau-ty's Queen. to wel-come beau-ty's Queen. to

to wel-come beau-ty's Queen. to wel-come beau-ty's Queen. to

f

wel-come beau-ty's Queen.

wel-come beau-ty's Queen.

wel-come beau-ty's Queen.

wel-come beau-ty's Queen.

wel-come beau-ty's Queen.

f

Fine of the 1st Part

Sung by Messrs. Dignum, Dowton, Wathen, Trueman and Sedgwick.

Alto.

Tenore.

Basso.

Piano Forte.

p
Andante con moto.

Stand

Stand

Stand

close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by softly tapping on the drum, with

close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by softly tapping on the drum, with

close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by softly tapping on the drum, with

rub dub rub rub a dub a dub, give him the signal we are here with rub a

rub dub rub rub a dub a dub, give him the signal we are here with rub a

rub dub rub rub a dub a dub, give him the signal we are here rub a dub --

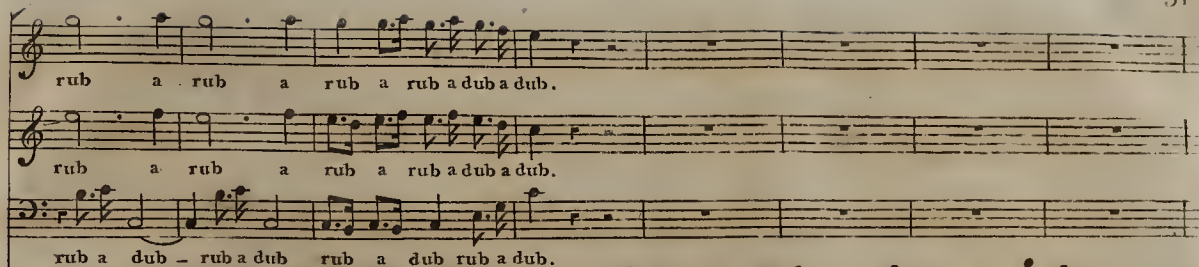
The first system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some triplet markings. The lyrics are 'rub dub rub rub a dub a dub, give him the signal we are here with rub a'.

rub a rub a rub a dub a dub rub dub rub give him the signal we are here with

rub a rub a rub a dub a dub rub dub rub give him the signal we are here with

-- rub a dub rub a dub rub a dub rub dub rub give him the signal we are here

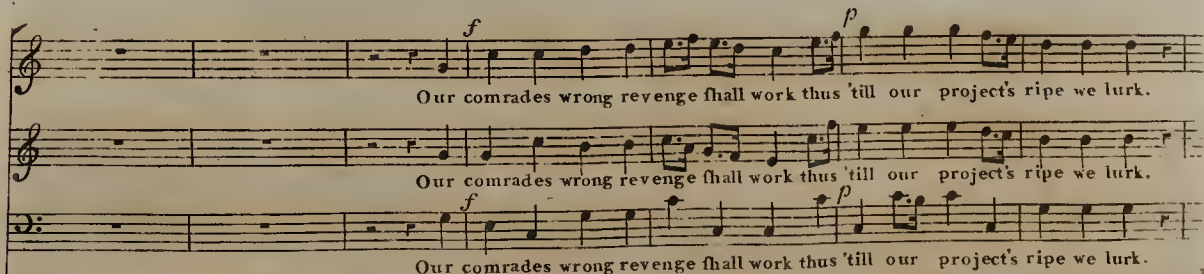
The second system of the musical score also consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The music continues with the same tempo and key signature. The lyrics for this system are 'rub a rub a rub a dub a dub rub dub rub give him the signal we are here with'.



rub a rub a rub a rub a dub a dub.

rub a rub a rub a rub a dub a dub.

rub a dub - rub a dub rub a dub rub a dub.



f Our comrades wrong revenge shall work thus 'till our project's ripe we lurk.

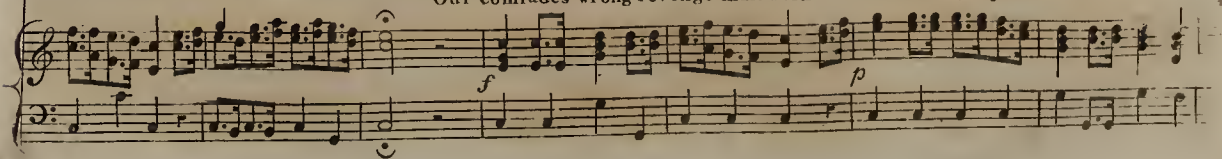
p

f Our comrades wrong revenge shall work thus 'till our project's ripe we lurk.

p

f Our comrades wrong revenge shall work thus 'till our project's ripe we lurk.

p



f

p

and still to mark that we are here yet not alarm the distant ear with caution ever and a non the Drum we gently

and still to mark that we are here yet not alarm the distant ear with caution ever and a non the Drum we gently

and still to mark that we are here yet not alarm the distant ear with caution ever and a non the Drum we gently

gently tap upon the drum we gently tap upon with rub a rub a rub a dub a rub a dub

gently tap upon the drum we gently tap upon with rub a rub a rub a dub a rub a dub

gently tap upon the drum we gently tap upon rub a dub rub a dub rub a dub rub a dub

rub dub rub the Drum we gently tap up-on with rub a rub a

rub dub rub the Drum we gently tap up-on with rub a rub a

rub dub rub the Drum we gently tap up-on rub a dub rub a dub

The first system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time and features a simple melody with a steady bass line.

rub a rub a dub a dub rub dub rub dub

rub a rub a dub a dub rub dub rub dub

rub a dub rub a dub rub dub rub dub

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The music continues the melody from the first system, with a similar rhythmic pattern.

Irene

Allegro

Piano
Forte*p*

Moving to the me-lo-dy of Music's note ob-

serve the Turkish fair advance lightly as the gossamer she seems to float through mazes of the dance

*s**f*

Sportive is the measure thrilling is the pleasure while in merry glee the senses join Deeper blushing roses

p

every cheek discloses Eyes with lustre shine moving to the melody of music's note observe the Turkish

f *p*

fair advance lightly as the gosamer She seem to float through mazes of the dance thro' mazes of the dance

f

When the lover takes her glowing hand with manly grace and ease can the dancing female then withstand his

p

gentle squees No she gives him then so languishing a glance grown tender soft and melting with the

dance Cu - pid Cu - pid God of hearts danc - ing danc - ing sharpens all your darts

Moving to the melo - dy of music's note ob - serve the Turkish fair advance lightly as the gossamer she

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Moving to the melo - dy of music's note ob - serve the Turkish fair advance lightly as the gossamer she". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing, arpeggiated pattern in the right hand and a more rhythmic, eighth-note pattern in the left hand. A piano dynamic marking 'p' is present at the beginning of the piano part.

seems to float through mazes of the dance of the dance of the dance of the dance of the dance.

cres il, f

The second system continues the vocal and piano parts. The vocal line has the lyrics: "seems to float through mazes of the dance of the dance of the dance of the dance of the dance." The piano accompaniment continues with the same arpeggiated pattern in the right hand and rhythmic pattern in the left hand. A crescendo marking 'cres' and a fortissimo marking 'f' are present in the piano part.

The third system concludes the piece. The vocal line is mostly silent, with a final note at the end. The piano accompaniment continues with the same arpeggiated pattern in the right hand and rhythmic pattern in the left hand, ending with a double bar line.

Sung by M^r Suett.

Kelly

Voce

Piano
Forte*Allegretto*

Ibrahim

Major Domo am I of this great Fami-ly My pow'r thro' this Castle prevails I'm ap-pointed the head that must

keep up the dread and the pow'r of my Son in Law's tails I strut as fine as a ny ma_caw I change for Down my Bed of

straw On perquisites I lay my paw I pour wine slyley down my maw I stuff I stuff good victuals in my

crawl 'Tis a very fine thing to be Father in Law to a very magnificent three tailed Pashaw 'tis a very fine thing to be

Father in law to a very magnificent three tailed Pashaw.

2

The slaves black and white
Of each sex, own my might
I command full three hundred and ten
The Females I kifs
But it won't be amifs
To fright them with thumping the men
I strutt as fine &c.

3

At the head of affairs
Dismiss me who does
Let 'em prove the head officers and steals
Why no three tailed Pashaw
Kicks his Father in Law
And makes his head take to his heels
I strutt as fine &c.

DUETT

Sung by M^{rs} Crouch and Miss Decamp.

Pacsiello

FATIMA

IRENE

Piano
Forte

No one hears no footsteps

Andante Sostenuto

falls

And silence reigns with - in the walls And silence reigns within the walls

walls The place in - vites

The time is apt

the time is apt

walls

The door is near

the key is here

the key is

Shall we shall we no no what does make us tremble so mis - chief is not
 here Shall we shall we yes what does make us tremble so

our in - tent then where - fore fear we should re - pent shall we yes the
 then wherefore fear we should re - pent then wherefore fear we should re - pent shall we yes the

cresc. *Sotto voce*

ad libitum
 door is near shall we yes the key is here the key is here the key is here the key is here.
 door is near shall we yes the key is here the key is here the key is here the key is here.

Quartetto

The TURRET

All^o M^{rs} Crouch Miss De Camp M^r Palmer & M^r Bannister

Kelly

Fatima

Irene

Shacabac

Piano
Forte

Look from the Turret Sister dear and see if succour be not near O tell me

Allegretto

A Tempo

what do you descry

Ad Libitum

A - las

Then must I die A

Nothing but dreary land and Sky

A - las

Then must she die

A - las Then must she die

-- las then mußt I die He
 A - las then mußt She die Abomeliche
 A - las then mußt She die Pre- pare Trombone
 calls he calls Lookout a- gain look out look out acrofs the Plain ah! me ah! me does
 p

nothing meet your eyes that Cloud that Cloud of dust a hope supplies a

I see a Cloud of dust of dust a rise that Cloud that Cloud of dust a hope supplies a

hope supplies succour or my ex_ist_ence ends

Abomalick

hope supplies prepare a troop

Trombone

rinf *p* *mez p* *mez f*

troop a troop a troop of horsemen this way bends, Then heaven heaven grant they may be friends, then

Then heaven heaven grant they may be friends, then

Then hea - ven grant they may be friends, then

heaven heaven grant they may be friends. Abomalick A moment stay, a moment stay. O

heaven heaven grant they may be friends. No more de - lay. Trombone.

hea - ven grant they may be friends.

watch the travellers, O fister fister dear, O watch the travellers, O

I'll wave my handkerchief, They'll hurry hurry here, I'll wave my handkerchief, I'll

They'll see it presently, and hurry hurry here, They'll see it presently, and

watch the travellers O sis - ter fister dear. Piu Presto,

wave my handkerchief, 'twill draw 'twill draw them near. Ah I see them galloping, I see them galloping, I

hurry hurry hurry hurry hurry here.

Piu Presto, and 2d time fister.

see them galloping, they're spurring on amain, now faster galloping, now faster galloping, they skim, they skim along the plain.

now faster galloping, now faster galloping, they skim, they skim along the plain.

they're spurring on amain, now faster galloping, now faster galloping, they skim, they skim along the plain.

They'll be too late, they'll be too late, they'll be too late, they'll be too late.

They'll be too late, they'll be too late, they'll be too late, they'll be too late.

They'll be too late, they'll be too late, they'll be too late, they'll be too late.

They'll be too late, they'll be too late, they'll be too late, they'll be too late.

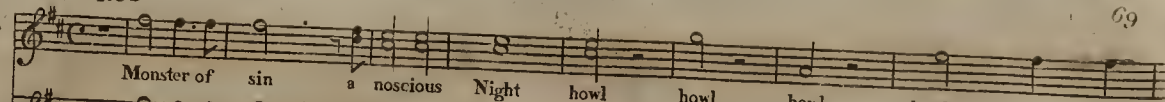
This page contains a handwritten musical score for a piece with vocal and piano accompaniment. The music is written on ten staves, organized into three systems. The first system consists of three staves: two vocal staves in treble clef and a piano accompaniment in grand staff (treble and bass clef). The second system also has three staves, with the vocal parts continuing and the piano part providing accompaniment. The third system follows the same three-staff layout. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics, written in a cursive hand, are: "They now dismount, they're at the gate, they're at the gate." The piano accompaniment features a prominent, rapid sixteenth-note melody in the right hand, while the left hand plays a steady eighth-note bass line. The score concludes with a double bar line.

They now dismount, they're at the gate, they're at the
gate.
gate.

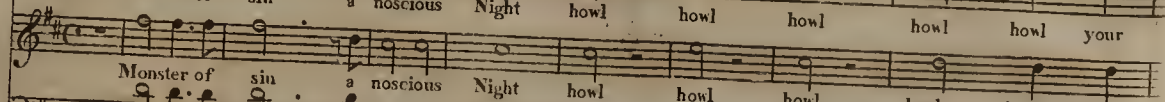
CHORUS

69

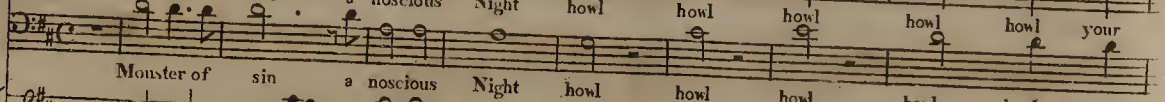
Soprano



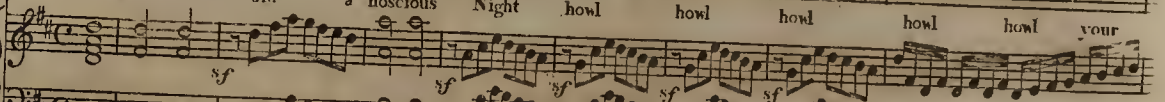
Tenor



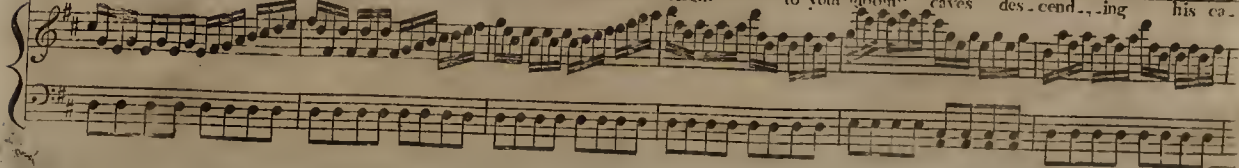
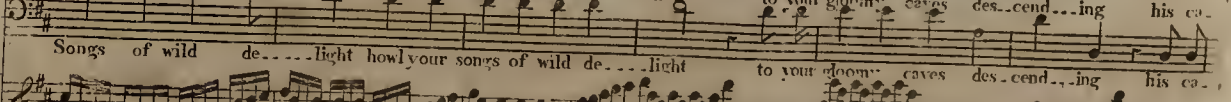
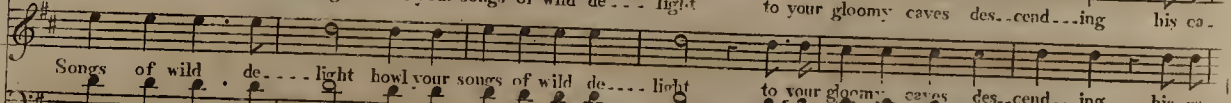
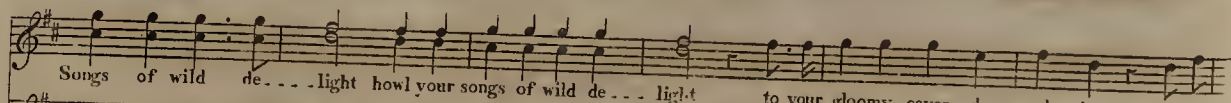
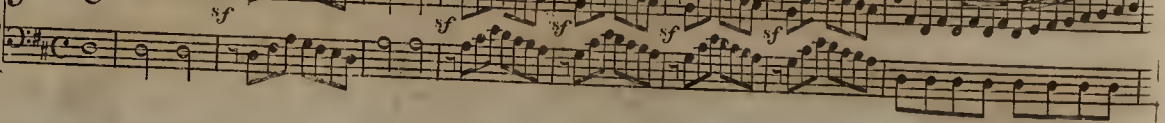
Basso



Piano



Forte



- reer of murder ending a Tyrant spi..rit flies now the Tyrant spirit flies Bathed in a
 - reer of murder ending a Tyrant spi..rit flies now the Tyrant spirit flies Bathed in a
 - reer of murder ending a Tyrant spi..rit flies now the Tyrant spirit flies Bathed in a

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "- reer of murder ending a Tyrant spi..rit flies now the Tyrant spirit flies Bathed in a".

flood of guil - - - - - ty Blood he Dies he Dies Dies
 flood of guil - - - - - ty Blood he Dies he Dies Dies
 flood of guil - - - - - ty Blood he Dies he Dies Dies

The second system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "flood of guil - - - - - ty Blood he Dies he Dies Dies".

Piu Allegro

71

The musical score is written for a voice and piano ensemble. It consists of two systems of staves. Each system has three vocal staves (Soprano, Alto, and Bass) and a grand piano accompaniment. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The tempo is marked 'Piu Allegro'.

System 1:

- Vocal Lines:**
 - Soprano: Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen
 - Alto: Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen
 - Bass: Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen
- Piano Accompaniment:** The right hand features a continuous sixteenth-note arpeggiated pattern, while the left hand plays a steady eighth-note accompaniment.

System 2:

- Vocal Lines:**
 - Soprano: comes with pleasure crowning Hymen crowning Hymen crowning happy Love
 - Alto: comes with pleasure crowning Hymen crowning Hymen crowning happy Love
 - Bass: comes with pleasure crowning Hymen crowning Hymen crowning happy Love
- Piano Accompaniment:** Similar to the first system, with a sixteenth-note arpeggiated pattern in the right hand and an eighth-note accompaniment in the left hand.

sweet are the hours that Lovers prove sweet are the hours that Lov - - - ers prove Hymen

sweet are the hours that Lovers prove sweet are the hours that Lov - - - ers prove Hymen

sweet are the hours that Lovers prove sweet are the hours that Lov - - - ers prove Hymen

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

prove sweet when Hymen comes crowning happy happy happy Love Joy the Lovers prove sweet when Hymen comes crowning happy
 prove sweet when Hymen comes crowning happy happy happy Love Joy the Lovers prove sweet when Hymen comes crowning happy
 prove sweet when Hymen comes crowning happy happy happy Love Joy the Lovers prove sweet when Hymen comes crowning happy

happy happy Love hap - - - py hap - - - py hap - - - py Love
 happy happy Love hap - - - py hap - - - py hap - - - py Love
 happy happy Love hap - - - py hap - - - py hap - - - py Love

hap - - - py hap - - - py hap - - - py Love hap - - py Love

hap - - - py hap - - - py hap - - - py Love hap - - py Love

hap - - - py hap - - - py hap - - - py Love hap - - py Love

hap - - - py Love

hap - - - py Love

hap - - - py Love

Fine

